

West Side Story

Educational Study Guide



Contains Mature Language

THEATRE UNDER THE STARS
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HOUSTON, TEXAS 77002

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West Side Story
Educational Study Guide

Theatre Under The Stars
Houston, Texas

Written by
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SECTION ONE

Introduction

History of Theatre Under The Stars

Theatre Under The Stars (TUTS), founded in 1968 by Frank M. Young, is Houston's acclaimed musical theatre production company. During its 34 seasons, TUTS, one of America's largest non-profit producers of musical theatre, has produced a total of 39 Premieres, including 11 World Premieres, one U.S. Premiere, three Southwest Premieres, and 24 Houston Premieres.

TUTS' name originates from performing in its first venue, the Miller Outdoor Theatre in Hermann Park. This outdoor setting truly provided spectators "theatre under the stars." TUTS was the first theatrical organization in Houston to perform free to the public at the Miller and has since performed there each summer, giving Houston 42 lavish musicals in total. TUTS is the only Houston arts institution to perform every summer without interruption since the theatre opened in 1968. In July 1999, TUTS set a Miller Outdoor Theatre all-time attendance record with an audience of 91,000 for *Grease*.

TUTS established the Humphreys School of Musical Theatre (HSMT) in 1972 as its official training wing. Today, HSMT continues to provide instruction and stage experience for more than 1,000 students annually. Established with a grant from the Humphreys Foundation of Liberty, Texas, HSMT trains students, ages four through adult, in acting, voice, dance and musical theatre technique during school semesters and through on-going workshops. Students perform in a fully-staged end-of-term musical and may audition for juvenile roles in TUTS' major musical productions.

Purpose of Study Guides

TUTS has designed online study guides such as this one to enhance students' theatrical experiences. Using the guide, teachers can encourage their students to explore both the story and the production elements of the show. Live theater can enrich young people's lives like few other experiences. The study guides contain various discussion questions, projects, and activities that allow students to engage in literary analysis, historical research, and personal reflection. TUTS' hope is that these young people will be able to gain a greater understanding and appreciation for musical theatre.

"No child is fully educated or adequately prepared to live in an increasingly technological world without understanding the meaning and beauty transmitted by the arts."

J.P. Getty Trust

Beyond Creating a Place for Art in America's School, 1985

SECTION TWO

Musical Theatre 101

What is Musical Theatre?

Musical theatre is defined as the presentation of a story using the elements of music, singing, and dance on a stage in front of a live audience. This art of telling stories either through or with songs dates back to time immemorial. The ancient Greeks included music and dance in many of their stage comedies and tragedies as early as the 5th Century B.C. Staged in open-air amphitheatres, these plays featured humor, political and social satire, jugglers, and anything else that might entertain the masses. While these plays had no direct effect on the development of musical theatre as we know it, they prove that musicals have been around for at least 2500 years.

History of Musical Theatre

The origins of the musicals trace all the way back to story telling ballads. The ballads were stories in songs, passed down orally from generation to generation. In 1597, *Dafne*, the first opera emerged. Like ballads, opera told stories through music. However, opera is written down and performed on stage. And from opera, the operetta, literally meaning "little opera", developed. Relative to its predecessor, operettas dealt with less serious topics and used more dialogue. Finally, in 1866, the very first musical, *The Black Crook* by Charles M. Barras and Giuseppe Operti, was performed in New York. However, American musical theatre did not establish its own identity until after the turn of the 20th Century.

George M. Cohan--librettist, lyricist, and composer, was a powerful influence in creating a truly native musical art form. Not only were the settings and characters of Cohan's musicals thoroughly American, but his dialogue, lyrics, and melody had the spirit of energy and pride that were unmistakably American. Cohan also established some of the procedures governing musical-comedy writing. Any plot, however improbable, was possible just so long as it could be the frame for songs and dances. For many years, American musicals were governed by this principle.

However, efforts were made to break loose from the rigid formula. The greatest revolution in American musical theatre up to that time came in 1927 with *Show Boat*, by Oscar Hammerstein II and Jerome Kern. The show featured popular music, such as jazz and gospel, which separated *Show Boat* from both operetta and all the musicals before it. Here was a complete integration of song, humor, and production numbers into a single and inextricable artistic entity; a musical with a consistent and credible story line, authentic atmosphere, and three-dimensional characters.

Then came the first of the Rodgers and Hammerstein masterworks, *Oklahoma!*, in 1943, with which musical theatre finally became a significant American art form. According to Rodgers, "By opening the show with the woman alone onstage and the cowboy beginning his song offstage, we did more than set a mood; we were, in fact, warning the audience, 'Watch out! This is a different kind of musical.'" The national tour of *Oklahoma!* ran for an unprecedented ten years, playing before a combined audience of more than ten million people. In 1955, *Oklahoma!* was made into a film where it also found great success.

During the late 1950's and early 1960's, popular music began to change when rock 'n roll became more mainstream. This trend influenced musicals such as *West Side Story* (1957) and *Bye Bye Birdie* (1960) to feature more popular, contemporary music. *Hair* in 1968 continued this movement by incorporating rock music with storylines based on the hearts of the younger generation.

And setting a pattern that would redefine Broadway, *Cats* premiered in 1982, introducing opulent sets, extravagant costumes and makeup, and over-the-top special effects. The visual spectacle was unlike the painted backdrops and simple costumes seen in the past. The trend continued with shows like *The Phantom of the Opera*, *Les Misérables*, *Miss Saigon*, and *The Lion King*.

Then came *Rent* in 1996, which revolutionized the very concept of musical theatre around the world. *Rent* blended pop, dance, salsa, rhythm and blues, gospel, and rock music together to tell its moving tale of hopes and dreams, while also addressing the serious and controversial issues of homelessness, AIDS, and drug addiction. *Rent* not only challenged the mainstream, but reinvented it. Shows following *Rent*, such as *Ragtime* (1998) and *Wicked* (2003), also contained intricate storylines, unique styles of music, and visual spectacle, while continuing to address social and political issues.



Elements of Production

A musical is much more than the two and a half hour show the audience sees. The production process often takes many months, even years, to complete.

Creative Team

No musical would be possible without the imagination or inspiration of its authors. Many times, the idea for a show grows from an existing book, play, article, or movie. Other times, authors write musicals from an original idea or concept. Once an idea is developed, composers and lyricists begin to write the songs. The music needs to not only fit the overall tone and pace of the musical, but also contain lyrics that help the audience understand the story and its characters. The choreographer designs dance sequences for the performers. The dances are intricate movements that allow the performers to express the meaning of each song. The director works with all of them to help guide the overall artistic vision of the show.

The Cast

The director works with the casting agent to cast both the principal performers and the ensemble or chorus members. Each performer must have a well-trained singing voice, acting skills, the ability to dance, and fit the look of his/her character. These elements are all evaluated during the audition process. Actors are asked to bring a headshot as well as perform two pieces, one uptempo song and one ballad. Those who are not chosen for a principal role through the auditioning process sometimes become standbys or understudies, who take over the part when the leading actor is unable to perform. There are also swings, who serve as backups for ensemble or chorus members.

The Rehearsal

The cast will do an initial read-through of the script, without singing or dancing, followed by additional practices with the rehearsal pianist. The music director or conductor teaches and rehearses the music with the orchestra and is responsible for the musical aspect of the production. The dance captain, sometimes together with the choreographer, teaches and rehearses the dance sequences with the performers. During rehearsals, the director coaches the actors' reading of the lines and emotions and also gives them their blocking, line by line, scene by scene. Next, the cast does a sitzprobe, where they sit and sing with the orchestra before incorporating any staging, scenery, costumes, or props. Eventually, the cast does a wanderprobe, where they run through the show, including movements and dancing, while the orchestra plays. The technical rehearsal is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also go through a dress rehearsal, many times to bring all the different elements (costumes, music, dance, lights, sound) together.

Crew: The set designer creates the locale and period in which the musical occurs.

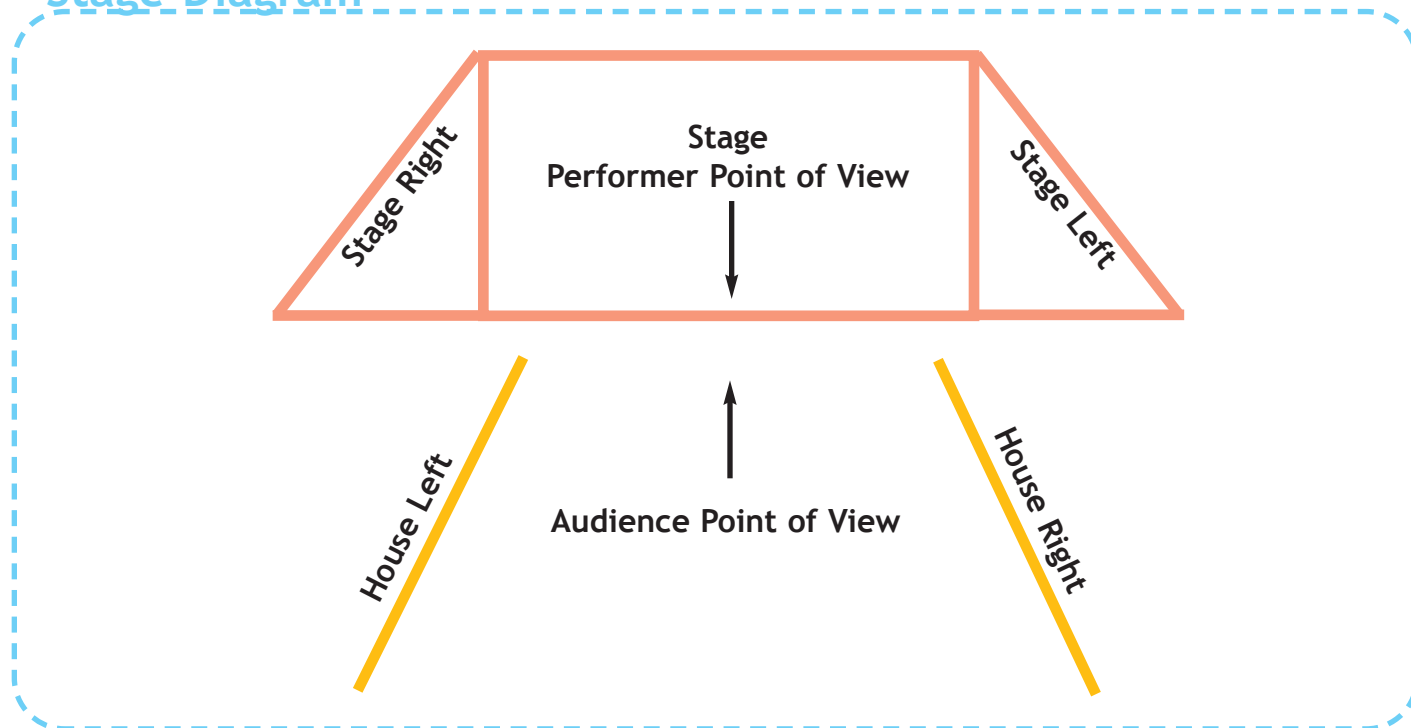
While some sets are very simple and focus the audience's attention on the show itself, some are lavish and extravagant providing visual appeal. The head carpenter is responsible for building the actual set. The lighting designer decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time. The electrician implements the lighting designer's work and makes sure the lights are set properly and safely. The property (props) master is in charge of obtaining or making and maintaining all props used in the show. He or she also sets the props in their proper places before the show begins. There is also a flyman, who operates the flying system (if necessary), and controls the raising and lowering of backdrops, light set pieces, and the curtain itself. When young performers (18 and younger) need extra guidance and direction, the child wrangler helps them through the rehearsals and production for a smooth and successful show. The stage manager is responsible for the overall integrity of a production. He or she assists the director by calling out forgotten lines during rehearsals, and "calls the show", making sure each performance runs as smoothly as possible.

Sound: The sound designer plans the layout of all sound playback and equipment for the show and adjusts the pitch, volume, duration, and overall quality of the music to meet each specific scene's needs. The sound operator executes the sound designer's plans and handles the mixing equipment for the show. Music and sound must fit the context in which they are used. The adjustments are made using the soundboard. The sound effects designer is responsible for creating or enhancing sounds distinct from music and dialogue, such as doorbells or running water.

Costumes and Make-up: The costume designer first researches the setting of the musical. Costumes must be appropriate for the time period and culture of the show, beautiful and elaborately designed, while also practical enough to allow for movement and dance. He or she then decides which styles and fabrics to use, and draws the costumes in renderings. Through costume fittings, the tailor adjusts the outfits to fit each individual performer. During dress rehearsals and performances, actors have dressers to help put on his or her costume. The ensemble or chorus members also have dressers to help them change during quick character or scene transitions. The make-up artist is responsible for applying cosmetics to each performer's face and body to increase visibility, enhance certain features, and modify the actor's look to resemble his or her character. In addition to make-up, certain roles call for a specific hairstyle. The wig master/mistress obtains the wigs, styles and shapes them, and helps the actors put them on.

Audience: At the front of the theater, audience members will see a marquee displaying the name of the show being performed that night. After purchasing tickets at the box office and entering the theater, audience members will receive a program, which provides information about the show, actors' biographies, a song listing, characters, scenes, and possibly a synopsis. An usher escorts them to their seats, which may be in the boxes, orchestra, mezzanine, or gallery sections. Each show begins with the overture and is separated into two acts by a fifteen-minute intermission. At the end of intermission, the entr'acte plays, signaling the start of Act II. The show ends with the finale or curtain call. Audience members will then give a standing ovation, if they felt the show was exceptionally good. The house manager oversees all aspects of the audience, including supervising the ushers and contacting the stage manager about any audience delays for starting the show or ending intermission.

Stage Diagram



How is Musical Theatre Different from Other Media?

The live theatrical experience not only involves the actors on stage, it also involves the audience in ways that film and television do not. In reality, although the audience is sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How the audience reacts to the show deeply affects the actors. Something seemingly trivial like whispering or unwrapping a piece of candy can distract the actors and alter the mood and tone of their performance. Another difference of film, video or television is that the camera and editing define what the audience sees. In the theater, however, each member of the audience works as a camera and editor, choosing his or her personal points of focus. The wonders of movies and television are remarkable, but often provide an isolated experience. Being part of the communal magic when performer and audience connect at the theater cannot be duplicated.

Why is Musical Theatre Important?

Musical theatre can help students grow academically, aesthetically and personally. Musical theatre writers, lyricists, and composers have long looked to literature for their inspiration and subject material. As a result, students have the opportunity to engage in literary analysis of both the story and its inspiration. Elementary students can begin to explore plot and characters, while junior high and high school students can delve into theme, symbolism, and historical context.

Students will also have the opportunity to discover how music, dance, lighting, backdrops, etc. contribute to the show. Musical theatre allows young people to explore the elements of production beyond television and film, and gain a greater appreciation for the arts.

Musical theatre can bring students together, build confidence and solidarity, and stimulate discussion. Furthermore, with shows that address political or social issues, musical theatre encourages young people to reflect on these issues, explore alternative options for action, and build a personal commitment to change.

Glossary of Terms

Author - the writer of a musical script also called the book

Auditioning - to perform in order to get a role in the production; usually includes singing, dancing, and reading scenes from the show

Ballad - a slow, romantic song for actors to showcase vocal clarity

Blocking - the specific movements of actors on stage

Box - a separate compartment of seats usually elevated on the sides of the theater, for the accommodation of VIP's

Box Office - a booth inside the theater where tickets are sold

"Calling the Show" - the process of calling out the lighting, sound, and scene-change cues during a performance usually done by the stage manager

Casting - the process through which actors are chosen for roles in the production

Casting Agent - one who chooses actors for roles in the production

Child Wrangler - one who works with child performers

Choreographer - one who designs dance sequences

Composer - one who writes music

Conductor - one who directs the orchestra

Dance Captain - one who teaches and rehearses dance sequences with the performers

Director - one who supervises the creative aspects and guides the artistic vision of the production

Dress Rehearsal - rehearsal in which performers practice with costumes and props

Dresser - one who assists performers with their costumes during dress rehearsals and shows

Electrician - one who works with the lighting designer to adjust and operate lighting instruments

Ensemble / Chorus - a group of singers, dancers, or actors who perform musical numbers

Flyman - one who pulls the curtain before and after performances and operates the flying system, if one is used

Gallery - the section of seats in a theater farthest away from the stage; separated into front gallery and rear gallery

Head Carpenter - one who builds the sets for the production

Headshot - a photograph of an actor from the shoulders up and lists his or her credits on the back

House Left - the left side of the theater, when facing the stage (audience's point of view)

House Manager - one who oversees all aspects of the audience; responsible for ushers and audience safety

House Right - the right side of the theater, when facing the stage (audience's point of view)

Lighting Designer - one who decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets

Lyricist - one who writes the words to a song

Makeup Artist - one who applies cosmetics to a performer's face and body

Marquee - a signboard projecting over the theater's entrance

Mezzanine - the middle section of seats in a theater between the orchestra and the gallery; separated into front mezzanine and rear mezzanine

Music Director - one who teaches and rehearses the music with the orchestra

Orchestra - the section of seats in a theater immediately behind where the orchestra sits

Principal Performers - the leading actors, those who portray the major roles

Program - a listing of the order of events, names of the cast and crew, and other relevant information for the production

Property (Props) Master - one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe

Read-through - the cast reads through the script without movement or music

Rehearsal Pianist - one who plays the piano for early-stage rehearsals

Set Designer - one who creates the scenery for the stage

Sitzprobe - the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound Designer - one who plans and executes the layout of all sound playback and equipment for the show

Sound Operator - one who handles the sound playback and mixing equipment for the show; works with the sound designer

Sound Board - a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; changes the quality of the sound

Sound Effects Designer - one who creates or enhances sounds that are not part of the music or dialogue

Standby / Understudy - one who studies a role and is prepared to substitute the principal performer when needed

Stage Left - the left side of the stage, when facing the audience (performer's point of view)

Stage Manager - one who is responsible for the quality of the show's production, assists the director and oversees the show at each performance

Stage Right - the right side of the stage, when facing the audience (performer's point of view)

Swings - one who is prepared to substitute for ensemble or chorus members who are unable to perform

Tailor - one who alters garments to fit a person's specific measurements

Technical Rehearsal - rehearsal incorporating the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects

Uptempo Song - a fast, upbeat song for actors to showcase dancing and acting ability

Usher - one who guides audience members to their seats

Wanderprobe - rehearsal in which the performers practice singing and dancing on stage while the orchestra plays

Wig Master / Mistress - one who obtains and customizes wigs for performers to wear

Going to the Theatre!

Some basic theatre etiquette tips:

1. Do not talk, whisper, sing, or hum during the performance. Singing and swaying with the music or leaning forward in your seat blocks the view of those sitting behind you.
2. Do not eat and drink during the performance. It is distracting to both the performers and your neighbors.
3. Keep feet on the floor, not on the seat or balcony in front of you.
4. Clap after the songs to show the performers that you are enjoying the show. Also keep in mind that performers appreciate enthusiastic applause, but not whistling or shouting.
5. Appropriate laughter, tears, and applause are the best ways to express your feelings about the performance.
6. Stay until the end of the show and clap during the curtain call to say "thank you" to the performers.
7. No electronic devices should be brought into the theatre, and please silence all cell phones, pagers and watches.

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How a Musical is Born

The inspiration for a musical comes from many different places. Authors may conceive an idea themselves, or they might be commissioned by a producer to write a musical on a specific subject. Many times, musical theatre draws on material from existing plays, books, movies, and other sources for a new show.

Screen to Stage: Screen-to-stage musicals are based on existing movies. Authors adapt the material to fit musical theatre, possibly adding songs and changing dialogue. Some examples of successful movie-turned-musicals are *Singin' in the Rain* in 1985 (movie 1952), *Beauty and the Beast* in 1994 (movie 1991), *The Producers* in 2001 (movie 1968), and *Mary Poppins* in 2004 (movie 1964).

Original / Concept Musicals: Concept musicals are built around a single idea rather than a traditional plot. Once a concept is raised (love, hate, friendships, relationships, etc.), characters can comment on or act out various aspects of the subject. There is a storyline, but it exists in order to illustrate the central concept. Some well-known concept musicals include *Company* (1970), *A Chorus Line* (1975), and *Assassins* (2004). A revue could fall into this category, like *Swing!* (1999) or *Radio City Christmas Spectacular* (1933).

Stage to Screen: Stage-to-screen musicals are musical theatre shows that have been made into movies. Hollywood filmmakers choose popular musicals to guarantee a hit movie. Though this is not always true, some successes include *Grease* in 1972 (movie 1978), *Chicago* in 1975 (movie 2002), *The Phantom of the Opera* in 1988 (movie 2004), and *Rent* in 1996 (movie 2005).

Revival / Revisals: While many musicals are revivals, today is the age of the "revisal", when old musicals are reinvented in new productions. The new shows usually have the same basic storyline with revisions to the music and artistic style. An example is *Chicago* (1996), which originally premiered in 1975. A revisal is different from a revival in that revivals make no change to the old production. For example, *Fiddler on the Roof* premiered in 1964, and the same production has been revived in 1976, 1981, 1990, and 2004, usually unchanged from the original.

Workshop Musicals: Unlike traditional musicals, workshop musicals do not have a single author and the plot is not completely established before the production process begins. Multiple members of the creative team through brainstorming sessions or "workshops" develop these musicals. Workshop musicals are relatively new and are setting a new trend for future shows.

Review Questions

1. Name the five types of musicals. Explain the advantages and disadvantages of each one.
2. What are some examples of stage-to-screen musicals? Screen-to-stage musicals?
3. If you were making a screen-to-stage musical, which movie would you choose and why?
4. How are workshop musicals different from all the other types?
5. If you were writing a musical, which type would you prefer to make and why?

Review Questions

The following questions are intended to help students learn the basics of musical theatre. These may be used for class discussion or given as homework and written assignments.

Checking for Understanding

1. What is the definition of musical theatre?
2. How have the ancient Greeks contributed to musical theatre?
3. How did George M. Cohan shape the American musical?
4. Which was the first show to not follow Cohan's formula? How was it different?
5. What do *West Side Story*, *Bye Bye Birdie*, and *Hair* have in common?
6. How has *Cats* contributed to Broadway?
7. What is the significance of *Rent*?
8. What are the three differences between musical theatre and television or film?
9. How can musical theatre help people grow academically? Artistically? Personally?
10. Name the eight major elements of production and summarize each one.
11. What are four major theatre etiquette tips?

Critical Thinking

1. What do you think are some major differences between ancient Greek theatre and musical theatre as we know it today?
2. How did *West Side Story*, *Bye Bye Birdie*, and *Hair* reflect young people's attitude in the late 1950's - 1960's?
3. What do you think Jonathan Larson, the writer of *Rent*, hoped to accomplish by addressing the issues seen in the musical?
4. The actors perform the same show each night, but how could you make the experience unique and personal to you?
5. What do you hope to gain from experiencing musical theatre?
6. Is there one element of production that is more important than all the others? Explain your answer.
7. The audience does not participate in the making of the show, so why are they important to a musical production?
8. If you were to teach a child how to behave at the theater, what would you tell them?

Review Activities

The following activities and projects are intended to encourage students to further their understanding of musical theatre, and may also be used for class assignments or take-home projects.

1st - 5th Grade

EVOLUTION

OBJECTIVE: To learn the major shows throughout the history of musical theatre

ACTIVITY: Have students create a timeline of the major musicals (*Show Boat*, *Oklahoma*, *West Side Story*, *Bye Bye Birdie*, *Hair*, *Cats*, *Rent*, *Ragtime*, *Wicked*). They can draw or find and cut-out pictures to represent each one.

MATERIALS: Construction paper, crayons/markers/colored pencils

EVERYONE'S A STAR!

OBJECTIVE: To learn the elements of production in musical theatre, stimulate imagination, develop teamwork skills, and build self-confidence

ACTIVITY: As a class, choose a story and act it out, incorporating music with real or homemade instruments. Suggested Stories: *Hansel and Gretel*, *Little Red Riding Hood*, *Three Little Pigs*, *Johnny Appleseed*, *Rapunzel*, *Rumpelstiltskin*

MATERIALS: Homemade or real instruments, props (optional)

6th - 12th Grade

INSPIRATION

OBJECTIVE: To learn how historical context has affected and inspired musical theatre, and develop research and public speaking skills

ACTIVITY: Have students choose a musical to research and then create a presentation of how the show reflects the times in which it was created, including historical figures and relevant social or political issues. Encourage students to watch videos of the show, study song lyrics, and research the time period in which the musical was written. Suggested Shows: *Oklahoma*, *West Side Story*, *Bye Bye Birdie*, *Chicago*, *Annie*, *Rent*

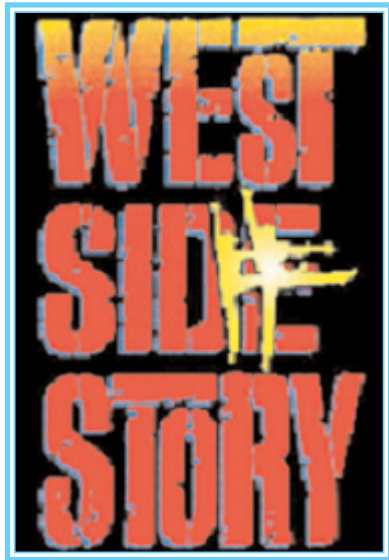
DEBATE

OBJECTIVE: To learn the differences between various media, develop public speaking and verbal expression skills, and encourage self-expression

ACTIVITY: Divide the class into three groups and have each group choose a form of media (ex. television, movies, or theatre). Then have the groups debate on which medium is the best. Make sure students support their claims with specific benefits and limitations of each medium.

Section Three

About the Show



Show Background

The classic *West Side Story* is loosely based on William Shakespeare's *Romeo and Juliet*, because the best friend of a gang leader falls in love with a relative of a rival gang's leader, similarly to the conflict between the Montagues and Capulets in *Romeo and Juliet*. A turning point in American musical theatre began with *West Side Story*'s dark themes, sophisticated music, and obvious dealings with current social problems in the country. Prior to this, with only rare exceptions, productions tended to lean towards more light and traditional themes. *West Side Story* is still produced often by local theaters and is occasionally produced by classical opera companies.

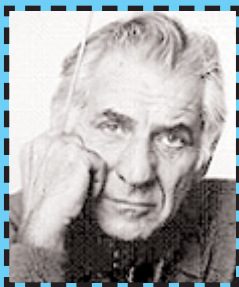
With such songs as "Maria", "America", and "Something's Coming," Bernstein's score for *West Side Story* became and is still extremely popular. Notably, the production provided commentary on racism in a decade where such public displays about race issues, along with many of the other social issues presented, were uncommon in the mainstream entertainment industry. The song "America" stands out as a prime example, in which two characters discuss the pros and cons of immigrants coming to live in the United States.

A movie adaptation of *West Side Story* was released on October 18, 1961; the film won ten Academy Awards, including Best Picture, which is the most Oscars received by any movie musical. In 1984, Bernstein re-recorded the musical and conducted his own music for the first time; this project is generally known as the "operatic version" of *West Side Story* and went on to win a Grammy in 1985.

The Creative Team

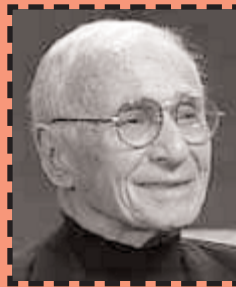
Leonard Bernstein Music

Leonard Bernstein, born August 25, 1918, was an American composer, pianist, and conductor. Probably best known as the long-time music director of the New York Philharmonic Orchestra, for conducting concerts by many of the world's leading orchestras, and for writing the music for *West Side Story*. Works include *Candide* and *On The Town*. Deceased October 14, 1990.



Arthur Laurents Book

Arthur Laurents, born July 14, 1918, is an American playwright, novelist, screenwriter, librettist and stage director. The Hollywood movie studio bosses, blacklisted Laurents during the years of McCarthyism, and for several years, none of his work was used in film. In addition to *West Side Story*, Laurents has written the books for several musicals, including *Gypsy*, *Anyone Can Whistle*, and *Do I Hear a Waltz?*, which was based on his play *Time of the Cuckoo*.

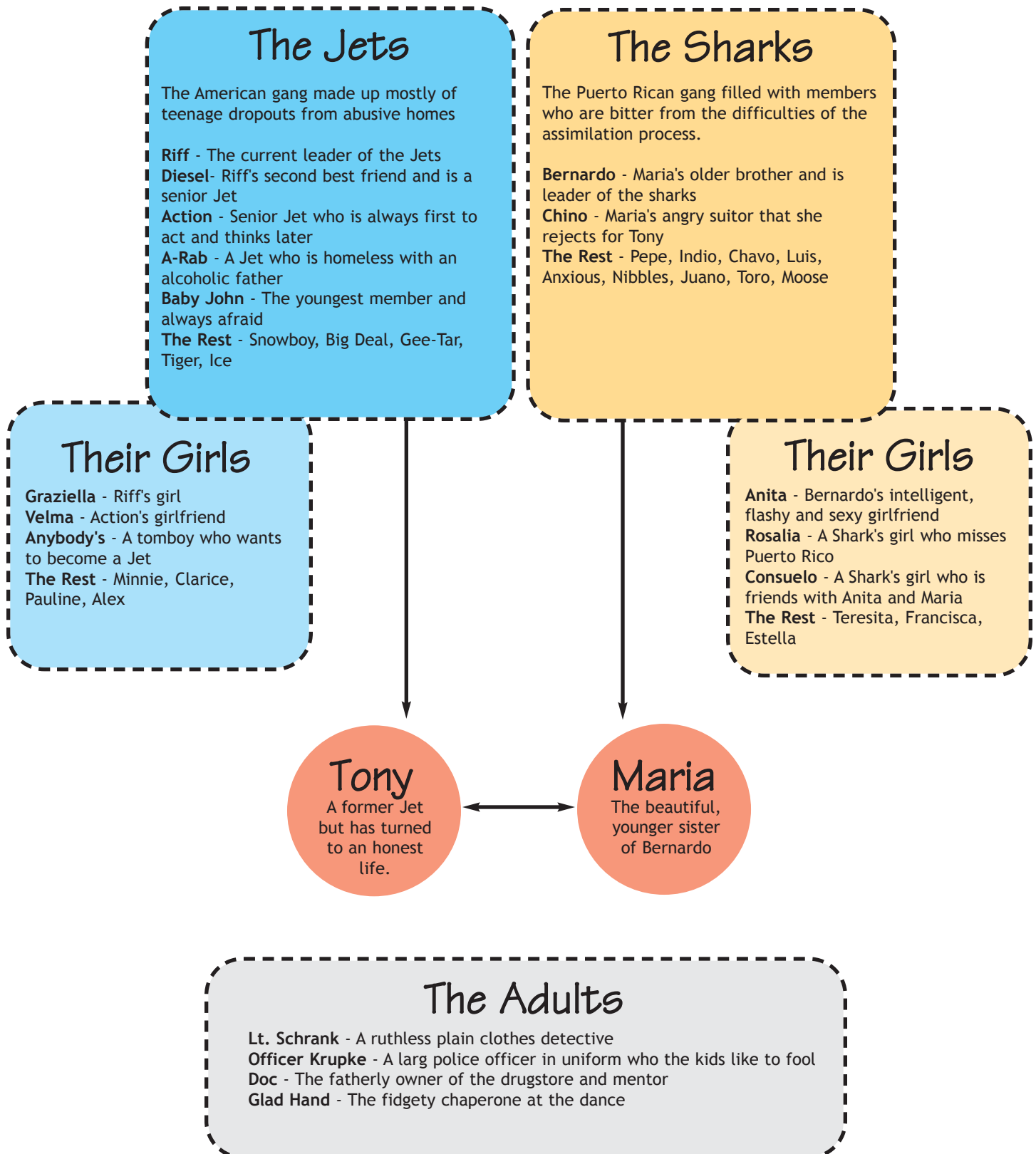


Stephen Sondheim Lyrics

Stephen Joshua Sondheim, born March 22, 1930, is an American musical theatre lyricist and composer. Sondheim's big break came at the age of 25 for writing the lyrics to *West Side Story*. His best-known song "Send in the Clowns" has become a classic, covered by such artists as Frank Sinatra and Van Morrison. In 1985, he won the Pulitzer Prize in Drama for *Sunday in the Park with George*. It is one of only six musicals to have taken this prestigious award.



Characters List & descriptions



Scene List

Act I

5:00 pm - The Jets encounter the police and decide to initiate a rumble with the Sharks

5:30 pm - Riff goes to Tony to ask him to attend the dance

6:00 pm - Maria gets ready for the dance with Anita

10:00 pm - At the dance, Maria and Tony meet, the War Council is set

11:00 pm - Tony sings about Maria, they meet at her balcony

11:00 pm. - Bernardo and Anita discuss America

Midnight - The Sharks and Jets have their War Council

The Next Day

5:30 pm - Maria sings about Tony to her friends, Tony comes to see Maria

6:00 to 9:00 pm - Everyone prepares for the rumble

9:00 pm - The rumble

Act II

9:15 pm - Maria waits for Tony and Chino comes followed by Tony

10:00 pm - The Jets are again met by Officer Krupke

11:30 pm - Tony is found by Anita and she is angry

11:40 pm - Anita goes to meet Tony and finds the Jets

11:50 pm - Doc goes to Tony and tells him Maria is dead

Midnight - Tony goes to look for Maria and Chino finds him

Song List

Act I

Jets Song

Something's Coming

The Dance at the Gym

Maria

America

Tonight

Cool

I Feel Pretty

One Hand, One Heart

Tonight Quintet

Act II

I Feel Pretty

Somewhere

Gee, Officer Krupke

A Boy Like That / I Have A Love

Finale



Show Synopsis

Act I

Loosely based on *Romeo and Juliet*, the show uses juvenile gangs in 1957 New York City to articulate the infamous conflict in Shakespeare's play. The *Prologue* introduces the rivalry between the Jets (the Americans) and the Sharks (the Puerto Ricans). At the heart of the matter, the young boys battle over which group shall maintain control of the neighborhood streets.

It is summer. The Jets are found after a run-in with Lt. Schrank and Officer Krupke. Once on their way, the Jets declare they shall take care of the Sharks once and for all (*Jet Song*). Riff, the leader of the Jets, says he will go to them and request a War Council. He convinces the others that he must go find Tony, a beloved Jet. Riff finds Tony working at Doc's Candy Store. Lately, Tony has been growing away from the Jets, and he tells Riff that he feels a change coming (*Something's Coming*). Finally, Riff manages to persuade Tony into agreeing to attend the neighborhood dance.

At the dance, there is immediate tension between the Jets and the Sharks (*The Dance at the Gym*). Tony arrives and is taken with Maria, who is also Bernardo's (leader of the Sharks) sister. Bernardo takes Maria away at once when he finds her with Tony, but not before a War Council is set and Tony can find out his new love's name (*Maria*).

At home, Bernardo laments the unfilled promises of American life. A playful argument starts up between Bernardo and his girlfriend Anita, who provides a quite different take on their lives in America (*America*). It is not long before the Sharks remember the War Council is soon. Tony secretly visits Maria, and they declare their feelings for one another (*Tonight*). They agree to meet the next day.

Meanwhile, the Jets arrive at Doc's, and Doc tries to convince them their fighting is childish. But, the Jets are ready to reclaim their territory, and Riff tells them they must keep cool (*Cool*). The Sharks arrive, and they set rules for the fight. Tony manages to convince them they do not need weapons, but Doc expresses concern for everyone involved. The time for the fight is set for 9 pm the next day.

The next day, Maria shares her feelings with her friends (*I Feel Pretty*). Tony arrives to meet Maria. When Tony and Maria are alone, they imagine their own wedding taking place (*One Hand, One Heart*). Maria begs that Tony go to stop the fight. That night as the Sharks and the Jets get ready for the rumble, Anita is preparing for her date with Bernardo, and Tony and Maria sing of their excitement to see each other again (*Tonight Quintet*).

The rumble begins, but Tony interrupts them. Bernardo threatens him, but Riff protects Tony. The fight continues, until Riff dies leaving Tony deeply enraged. He goes after Bernardo. Police sirens sound and the fight breaks up.

Act II

While Maria waits for Tony, Chino arrives and tells her about the fight. Chino, who is also in love with Maria, realizes that she is in love with Tony, and he goes to find him. Tony arrives and apologizes. She forgives Tony and asks him to stay. They hope to be together somewhere, someday (*Somewhere*).

The Jets regroup after the fight and are visited by Officer Krupke (*Gee, Officer Krupke*). Anita is angry when she finds Tony in Maria's room. He says he will meet Maria at Doc's. Anita warns Maria to stick with her own kind. Maria tells Anita that her heart tells her differently, and Anita realizes Maria loves Tony (*A Boy Like That / I Have a Love*). When Lt. Schrank arrives to question Maria, she begs Anita to meet Tony at Doc's. Anita agrees.

Anita arrives at Doc's; the Jets are there. They do not allow her inside and begin to attack her, but Doc arrives in time to help her. In her anger and humiliation, Anita lies and tells the Jets Chino has killed Maria. Doc goes to Tony and tells him Maria is dead. He angrily leaves to go find Chino. On the street, Tony sees Maria coming to meet him and realizes that she is alive. They go to each other, but Chino interrupts their reunion. The *Finale* brings about a bittersweet ending to the feud between the Sharks and the Jets, as all involved find out where the consequences of their hatred and prejudices have left them.

SECTION FOUR

middleschool Curriculum

The questions and activities are encouraged for use with middle school and all high school students to cover basic knowledge and understanding about the story. The following questions are intended to help students learn about the plot and the characters. These may be used to prompt class discussions or be given as a written assignment.

Digging A Little Deeper

Plot: refers to the arrangement of the events in a story that each follow plausibly from one to the next to create a logical order

Exposition: devices by which critical elements of the plot, often involving back-story, are not directly depicted, but instead are presented through dialogue (or lyrics) by either characters or a narrator; information is often crucial for the audience to understand the story's action

Rising Action: refers to the period after the exposition and after a conflict has been introduced to a story's plot;

Climax: a point of a story's highest tension or drama

Falling Action: a series of events in a story that follow the climax which serve as a conclusion of the story

Resolution: the end of a story in which all conflicts are resolved, creating normality for the characters or release of tension and anxiety for the audience

Literary
Terminology

What's Going On?

1. Describe the major plot of *West Side Story* in one or two sentences.
2. Using the synopsis (pg. 13), identify the five most important plot points in *West Side Story* and give a brief explanation for why you chose them or create a timeline using pictures to illustrate each event.
3. Become familiar with the meaning of exposition. In *West Side Story*, what information was given that helped you understand the action of the story? In what ways did the show communicate this information? If the information were not given, how hard would it have been to understand the plot?
4. Read all the lyrics given in Section Six (pg. 27-32). Identify which of the songs best represents the climax of *West Side Story*, and explain your reasoning.
5. Become familiar with the meaning of falling action. Identify and describe events in the story that can be considered part of the falling action. Explain why you included each event.

Let's Get Crackin'

1. Which characters were your favorite and least favorite? Explain why you chose both.
2. Out of all the main characters, determine which one you could say is most like yourself. Why can you say this? Do you see yourself doing the same things as the character you picked when presented with similar situations? Explain why or why not.
3. Why do the Sharks and Jets hate each other? Do they still hate each other at the end of the show? Explain why or why not.
4. Which character(s) could be considered the villain(s) of the story? Are there any heroes? Explain your answers.
5. How is Doc led to believe that Maria is dead when she is not?
6. When Tony and Maria fall in love, what reason does Bernardo have for telling his sister to stay away from Tony?
7. Would you consider Lt. Schrank and Officer Krupke partly responsible for the deaths in *West Side Story*? Explain why or why not.
8. Explain why Tony tells the Sharks and Jets they need to have a "fair" rumble. What is their definition of "fair"? Why does this not work out in the end?

Get Creative!

COME ON, DELIVER

OBJECTIVE: To connect the events of the show with personal experiences, stimulate imagination, and encourage creative expression

ACTIVITY: Anita lies to the Jets when she tells them that Maria been killed by Chino. First, determine what compels Anita to say this and the events you think take place because of her lie. Consider your own life, have you ever been involved in a situation where a lie you have told leads to an unexpected and harmful conclusion? Using your own life situation or *West Side Story*, write a short story about what would happen had the lie not be told. In using *West Side Story*, you might consider the following: Will Tony still be alive? Will the Sharks and Jets still be fighting?

WHEN YOU'RE A JET

OBJECTIVE: To review the characters in the show, stimulate imagination, and encourage creative expression

ACTIVITY: Jot down all the names of all the main characters on small folded pieces of paper and place them in a bowl or hat. One by one or by volunteer, one person should "blindly" choose a slip of paper. Without telling anyone the character, the person should then imitate the character they have picked until someone in the class can guess who it is. When someone in the class thinks they have it, they must state the character and give a very brief description of their role in the story. Determine before you begin whether the actors can use words or only actions. Play by teams or keep track of which student gets the most correct. See character list on pg. 11 for the names of all the main characters.

IN AMERICA

OBJECTIVE: To connect the events of the show with personal experiences, stimulate imagination, and encourage self-expression

ACTIVITY: Take a look at the lyrics for the movie version of "America" (pg. 32). Using those lyrics, as a class, discuss how Bernardo and the Sharks feel about their new home in America. Make a list of specific things they say is wrong with their new home. Think about their answers. Do you feel like they have valid points? Have you ever experienced any of the items on the list personally or know someone who has? Also, discuss whether given their complaints the Sharks are justified in hating the Jets and others?

The Story Comes To Life

DON'T JUDGE A BOOK

One of the main conflicts in *West Side Story* is between rival gangs the Sharks and the Jets. Throughout the story the two groups express prejudices against the other and in the end discover hate can lead to disastrous results. Divide the class into groups. Think about the types of groups or cliques in your own school, especially those present in the members of your group (ex. cheerleaders, band students, athletes). Go around the group and share the impressions and prejudices you have for these groups, either by making a list or asking each student to speak one by one, and encourage discussion to prove or disprove these opinions. Paying mind to what happens in *West Side Story*, ask each other why it is important to be aware of our own prejudices against others.

WE'RE NO GOOD!

In the story, the Jets are referred to as delinquents. Read over the lyrics for "Gee, Officer Krupke" (pg. 30). Pay special attention to the verses *dear kindly Sergeant Krupke, you gotta understand, it's just our bringin' up-ke*. From discussion, find what the class thinks is the definition of a delinquent and whether or not the Jets should be considered as such. One of the main themes of the song is the Jets are considered delinquents because adults do not understand them or due to their home situations. As a class, discuss the things parents, teachers, and other adults overlook about teenagers and their problems, either at home, school, or socially. Invite everyone to share their own experiences with being misunderstood and with adults labeling young people as troublemakers.

ONE OF YOUR OWN

When Anita finds Maria with Tony, she tells her that she must stay away from Tony because he is not one of her kind. Discuss what Anita means by this as a class. Either as a class or in small groups, hold a discussion where students share their own experiences of being told not to become friends with or date someone by friends or parents because the person was different from you. How was the person different? And how did you respond? Did you listen to the advice you were given? Why or why not?

West Side Story Word Search

Maria
The Sharks
Bernardo
Anybody's
Action
Baby John

Officer Krupke
Tony
Glad Hand
Rumble
Rivalry
Love

Anita
The Jets
War Council
Doc's Candy Store
Diesel
Immigrant

V	X	O	A	L	O	V	V	E	E	M	T	B	P	A	N	Y	N	B	O	Y
M	W	T	G	N	A	N	Y	B	O	D	Y	S	M	V	C	U	A	Y	K	R
B	K	H	D	E	F	K	L	X	I	C	N	F	D	S	A	E	C	N	I	O
I	O	E	U	R	T	E	S	T	H	D	T	A	E	N	C	B	T	D	R	F
M	D	S	X	L	I	J	R	V	F	E	Q	O	P	R	T	M	O	E	L	F
M	F	H	R	V	N	V	Z	S	P	A	I	T	N	Y	I	T	I	H	A	I
I	V	A	A	E	T	A	R	M	R	K	D	Y	N	K	O	L	A	D	E	C
G	R	R	K	M	D	Q	E	A	X	I	A	B	A	D	N	O	H	M	A	E
R	H	K	C	J	C	I	S	V	L	R	V	O	J	P	L	U	C	E	Y	R
A	F	S	E	K	A	S	E	N	A	X	D	A	W	H	J	E	I	T	U	K
N	J	Q	X	R	U	T	M	S	H	C	L	T	L	S	R	H	O	Y	P	R
T	L	O	W	S	P	E	H	A	E	R	T	K	M	R	Y	N	D	B	N	U
A	M	Z	G	C	E	R	K	U	C	L	F	D	S	R	Y	U	P	N	I	P
Z	D	O	C	S	U	X	D	Y	A	O	N	T	C	R	E	Y	A	L	X	K
G	C	F	D	M	A	R	I	A	W	V	L	Y	F	V	P	W	N	S	U	E
A	O	O	B	V	L	N	S	R	Y	E	L	E	S	A	H	K	L	G	C	I
L	B	L	H	E	J	T	L	K	E	I	X	G	W	N	A	N	I	T	A	P
N	E	S	A	L	E	M	A	C	C	B	N	G	B	K	L	I	N	O	U	E
D	W	E	Q	J	K	G	R	N	D	I	B	J	Z	E	W	B	L	D	R	X
T	M	L	E	B	O	T	U	C	F	E	M	R	V	C	R	H	A	J	Y	W
E	S	H	D	Y	A	O	H	U	X	Y	R	R	E	I	N	N	E	D	T	A
H	T	E	Y	L	C	S	B	R	M	A	K	J	A	D	H	T	A	U	Y	B
Q	A	B	E	R	G	L	A	D	H	A	N	D	C	R	D	A	Q	R	J	P
A	P	T	A	H	J	A	S	R	L	D	E	M	W	H	I	Y	T	D	D	J
X	Y	W	A	D	O	C	S	C	A	N	D	Y	S	T	O	R	E	A	S	O

West Side Story Word Search Answer Key

V	X	O	A	L	O	V	V	E	E	M	T	B	P	A	N	Y	N	B	O	Y
M	W	T	G	N	A	N	Y	B	O	D	Y	S	M	V	C	U	A	Y	K	R
B	K	H	D	E	F	K	L	X	I	C	N	F	D	S	A	E	C	N	I	O
I	O	E	U	R	T	E	S	T	H	D	T	A	E	N	C	B	T	D	R	F
M	D	S	X	L	I	J	R	V	F	E	Q	O	P	R	T	M	O	E	L	F
M	F	H	R	V	N	V	Z	S	P	A	I	T	N	Y	I	T	I	H	A	I
I	V	A	A	E	T	A	R	M	R	K	D	Y	N	K	O	L	A	D	E	C
G	R	R	K	M	D	Q	E	A	X	I	A	B	A	D	N	O	H	M	A	E
R	H	K	C	J	C	I	S	V	L	R	V	O	J	P	L	U	C	E	Y	R
A	F	S	E	K	A	S	E	N	A	X	D	A	W	H	J	E	I	T	U	K
N	J	Q	X	R	U	T	M	S	H	C	L	T	L	S	R	H	O	Y	P	R
T	L	O	W	S	P	E	H	A	E	R	T	K	M	R	Y	N	D	B	N	U
A	M	Z	G	C	E	R	K	U	C	L	F	D	S	R	Y	U	P	N	I	P
Z	D	O	C	S	U	X	D	Y	A	O	N	T	C	R	E	Y	A	L	X	K
G	C	F	D	M	A	R	I	A	W	V	L	Y	F	V	P	W	N	S	U	E
A	O	O	B	V	L	N	S	R	Y	E	L	E	S	A	H	K	L	G	C	I
L	B	L	H	E	J	T	L	K	E	I	X	G	W	N	A	N	I	T	A	P
N	E	S	A	L	E	M	A	C	C	B	N	G	B	K	L	I	N	O	U	E
D	W	E	Q	J	K	G	R	N	D	I	B	J	Z	E	W	B	L	D	R	X
T	M	L	E	B	O	T	U	C	F	E	M	R	V	C	R	H	A	J	Y	W
E	S	H	D	Y	A	O	H	U	X	Y	R	R	E	I	N	N	E	D	T	A
H	T	E	Y	L	C	S	B	R	M	A	K	J	A	D	H	T	A	U	Y	B
Q	A	B	E	R	G	L	A	D	H	A	N	D	C	R	D	A	Q	R	J	P
A	P	T	A	H	J	A	S	R	L	D	E	M	W	H	I	Y	T	D	D	J
X	Y	W	A	D	O	C	S	C	A	N	D	Y	S	T	O	R	E	A	S	O

West Side Story Crossword Puzzle

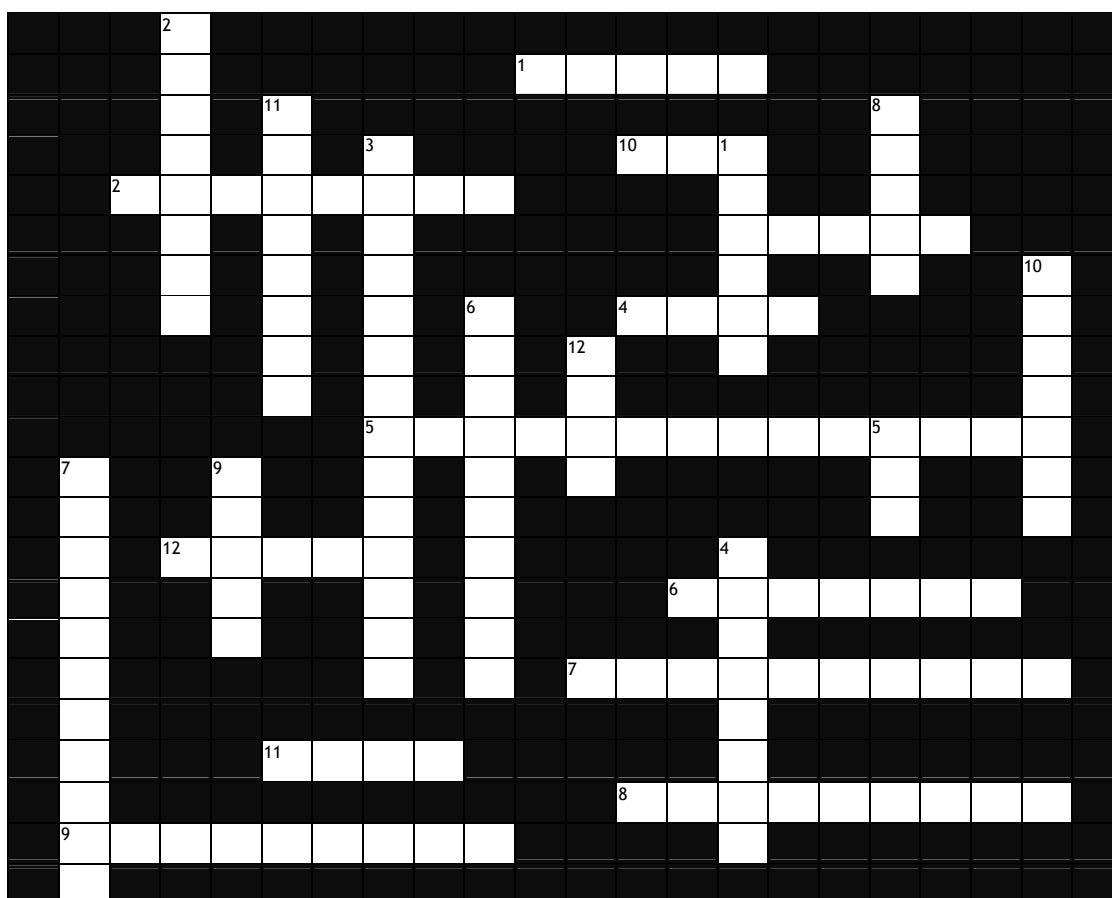
Hint: If you are having trouble, refer to the About the Show, Creative Team, Story Synopsis, Character Lists, and the Song Lyric sections of the study guide for help.

Down:

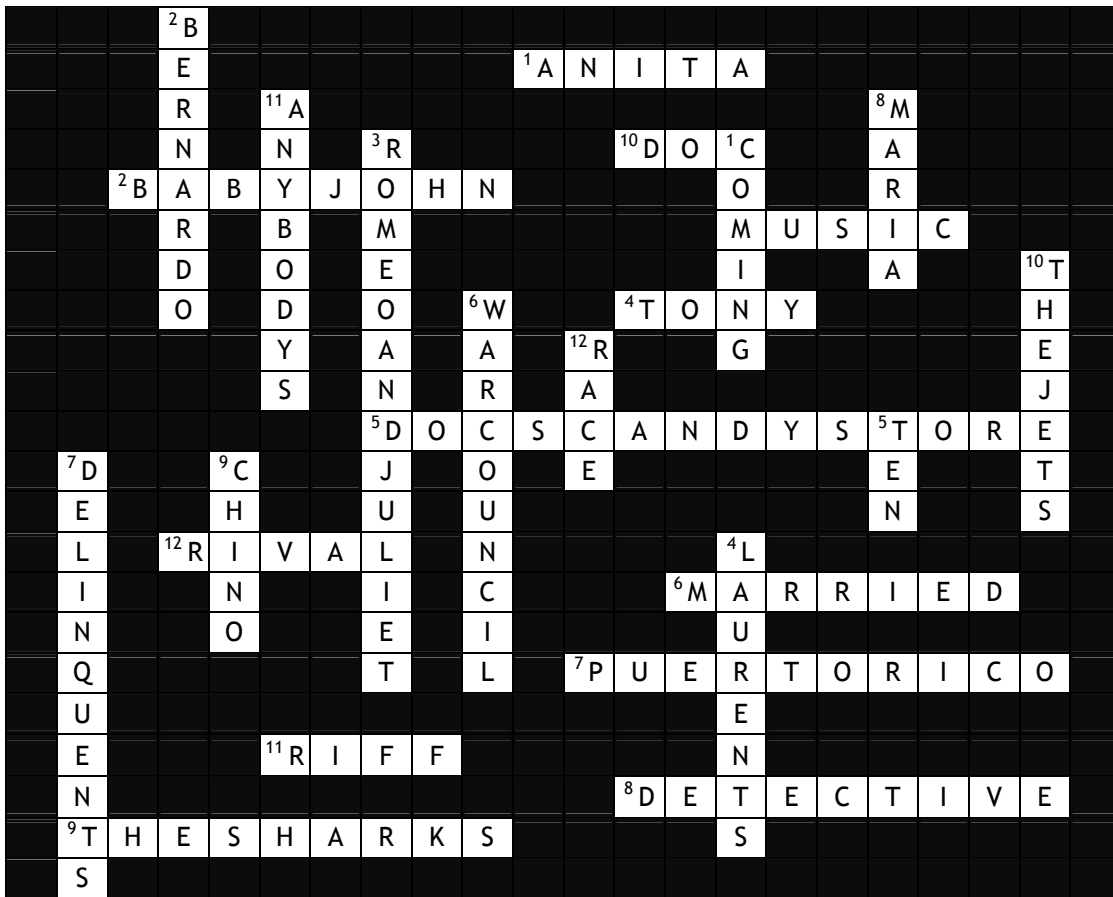
- 1 *Something's* _____, *something good*.
- 2 Maria's brother and leader of the Sharks.
- 3 The play *West Side Story* is based on.
- 4 He wrote the book for *West Side Story*.
- 5 *West Side Story* (movie) received ____ Oscars.
- 6 The gangs hold this to discuss the rumble.
- 7 *We ain't no* _____.
- 8 The most beautiful sound Tony's ever heard.
- 9 The boy picked to be Maria's suitor.
- 10 The American gang's name.
- 11 The Jets keep telling her to go away.
- 12 *West Side Story* deals with _____ issues.

Across:

- 1 She lies to the Jets.
- 2 The Jet always afraid of a battle.
- 3 Bernstein wrote the _____ for *West Side Story*.
- 4 He kills Bernardo.
- 5 The place is neutral territory.
- 6 Maria and Tony pretend to get _____.
- 7 Bernardo's native country.
- 8 Lt. Schrank is a _____.
- 9 The Puerto Rican gang's name.
- 10 Tony's mentor.
- 11 The current leader of the Jets.
- 12 The Sharks and Jets are _____ gangs.



West Side Story Crossword Puzzle Answer Key



SECTION FIVEhighschool Curriculum

The following questions are intended to encourage students to go beyond the surface of the play by engaging in literary analysis and outside research. These may be used to prompt class discussions or be given as written assignments.

Digging A Little Deeper

Plot: refers to the arrangement of the events in a story that each follow plausibly from one to the next to create a logical order

Exposition: devices by which critical elements of the plot, often involving back-story, are not directly depicted, but instead are presented through dialogue (or lyrics) by either characters or a narrator; information is often crucial for the audience to understand the story's action

Rising Action: refers to the period after the exposition and after a conflict has been introduced to a story's plot;

Climax: a point of a story's highest tension or drama
Falling Action: a series of events in a story that follow the climax which serve as a conclusion of the story

Resolution: the end of a story in which all conflicts are resolved, creating normality for the characters or release of tension and anxiety for the audience

Subplot: refers to a series of connected actions within a story that functions separately from the main plot and may connect to it either in time and place or thematic significance. Often involves the supporting characters in a story

Protagonist: the character that is the central figure of a story and his or her attitudes and actions are made clearest to the audience. Also characterized by an ability to change or evolve

Antagonist: the character, group of characters, or entity that represents the opposition against which the protagonist or other characters must contend with

Literary Terminology

Discovering The Plot

1. Describe the main plot of the story in brief paragraph. Next, identify a subplot, and summarize it and its relationship to the main plot.
2. Using the synopsis (pg. 13), categorize the important moments of the story into rising action, the climax, falling action, and the resolution. Briefly explain why you chose each moment in one or two sentences.
3. Become familiar with the meaning of exposition. In *West Side Story*, what information was given that helped you understand the action of the story? In what ways did the show communicate this information? If the information were not given, how hard would it have been to understand the plot?
4. Describe Tony's role as the protagonist in *West Side Story*. Does he change or evolve by the story's end? Would you consider another character more representative of the protagonist role than Tony? Explain why or why not.
5. Re-read your answer for question one and look over the character list (pg. 11). What character or groups of characters could be considered an antagonist in *West Side Story*? Identify the characters they are in conflict with and the nature of the conflict. Are there any other people or groups that could be considered an antagonist that are not actually portrayed in the story?

Discovering The Historical Context

1. Why was the content of *West Side Story*'s message about race relations so controversial in its first release? Do you feel like if it were to be first released today it would be met with similar controversy? If not, would other controversy could it potentially cause today?
2. Do you feel *West Side Story* is a true reflection of teenage life in the 50s and 60s? More specifically, look at the situations the members of the Jets face and the lyrics to "Gee, Officer Krupke" (pg. 30). Do you think these struggles are inherent to teenagers from that period or do they still apply to today's American teenagers? Explain why or why not.
3. Read the lyrics to the movie version of "America" (pg. 32). Identify the main message of the song. Between which two characters is this message being debated? Identify how this is significant considering their similar heritages. Pick which side resonates with you and explain why you feel this way. Then, consider the current issues regarding immigrants in America. How is the message still relevant to today's debate?
4. Compare and contrast *West Side Story* with Shakespeare's *Romeo and Juliet*. How similar are the two stories? How different is the nature of the conflict between the Montagues and Capulets and the Jets and the Sharks? Would you consider any of the messages of *West Side Story* similar to the messages in *Romeo and Juliet*? Also, look at the characters in both works; identify which character from *Romeo and Juliet* the *West Side Story* character is based. How are these characters' actions different and similar?

Digging A Little Deeper (continued)

Discovering The Theme

1. Identify and describe three major themes in *West Side Story*. Give one event for each and explain how it is representative of that theme.
2. Explain how the story describes the plight of recent immigrants to America. What are the pros and cons given? What are the reasons people come to this country? What kinds of experiences does the story say new immigrants encounter, both good and bad? It will help to look at both versions of the song "America" (pg. 31-32).
3. How are prejudices and fears about others and the unknown portrayed in *West Side Story*? Where do the characters' prejudices ultimately lead them? What do you think this says about what Arthur Laurents was trying to convey to audiences?
4. What is the struggle between the young and adult generations in the story? Which characters represent this struggle? What types of examples are given for why the two are in conflict? What is the main commentary *West Side Story* gives about that conflict? How do you feel about what the story is trying to say?
5. Look at your answers to the previous four questions, and decide whether you believe *West Side Story* leaves the audience with any answers or resolutions to the themes it presents in the story. If so, do you agree with these answers? Explain why. If not, what do you think could be a potential answer or action in light of these themes and conflicts? Explain the answers you give.

Discovering The Symbolism

1. When the audience first meets Maria, she is excited to go to the dance and begin her "new" life in America. Discuss the difference between Maria at the beginning of the story and the end, and look at the role Maria plays in ending the conflict between the two gangs. In what ways, does Maria begin her new life? What is the significance of Maria saying she has learned to hate from the Sharks and the Jets in the finale?
2. What is the significance of the Jets trying to attack Anita when she goes to find Tony at Doc's Candy Store? How does this relate to how the Jets are treated compared to the Sharks by the policemen in the story? What does their behavior indicate about how their hatred for the Sharks led them to characterize and humiliate Anita?
3. In the song "Tonight", both the Sharks and the Jets sing the verse *they began it* (pg. 28). What are the two referring to in this lyric? How does the fact that both sides sing this verse reflect the overall message of social problems in *West Side Story*? Do you think it can ever be decided which side began this conflict?
4. What is the role of Lt. Schrank and Officer Krupke in *West Side Story*? What do these two characters represent considering the major themes of the story? What do their actions and dialogue represent about their character and also the groups they symbolize?
5. Other things to look at concerning symbolism in *West Side Story*: the death of Riff and Bernardo, the death of Tony, the Jets and the Sharks' role in the final scene, the use of foreshadowing, Doc's view of the gangs and his accidental role in Tony's death, the treatment of women in the story, the use of character names, and the War Council.

Get Creative!

The following project ideas are intended to enhance students' musical theatre experience through the analysis and creation of art. They may be assigned as in-class written assignments, take-home projects, or presentations.

TWO THUMBS UP!

OBJECTIVE: To develop an understanding of the elements in a theatre production

ACTIVITY: After seeing *West Side Story*, pretend you are a theatre critic and write an in-depth review of the show. Using specific examples, evaluate the music style, performance, scenery, lighting, and costumes. Be sure to include how each contributes to the show's overall imagery and tone. You might also use information from class discussions or your answers to the questions in this section (pg. 20-21). Make sure to give your personal opinion about whether you liked the show and how it affected you.

IT'S ALL RELATIVE

OBJECTIVE: To develop character analysis skills through comparison, develop creative writing skills, encourage teamwork, and develop presentation skills

ACTIVITY: Use the synopsis of *Romeo and Juliet* in Section Six (pg. 26) or a full-text version of the play. Divide the class into groups and assign each group a main character in *West Side Story*. Create a presentation illustrating the similarities and differences between the character assigned from *West Side Story* and their *Romeo and Juliet* counterpart, by looking at the actions, dialogue, and plot situations of each story. Lastly, create two or three journal entries from the *West Side Story* character's point of view about the events in the story. Each group should present their character analysis and journal entries to the class. Refer to pg. 25 for a list of character associations.

YOU'RE THE WRITER

OBJECTIVE: To develop creative writing skills, stimulate imagination, and develop presentation skills

ACTIVITY: Pretend a new musical adaptation of William Shakespeare's *Romeo and Juliet* is being created, and you are chosen to be the lyricist. Using the *Prologue* (pg. 25), the story synopsis of *Romeo and Juliet* (pg. 26), and the lyrics to "Jet Song" (pg. 27), write your own modified version of the "Jet Song" but use the situations and conflict in *Romeo and Juliet*, either from the point of view of the Montagues or the Caplets. Present your new version of the song to the class.

STARS ARE BORN

OBJECTIVE: To develop an understanding of plot, develop creative writing skills, stimulate imagination, encourage teamwork, and develop presentation skills

ACTIVITY: Divide the class into groups of four or five students. Have each group pick a scene from the scene list (pg. 12). Write a new version of the scene, including dialogue and actions, but the group's version of the particular scene should be no longer than five to ten lines of dialogue. Make sure the scene still conveys the major action and overall plot. Students may choose to write their scenes as comedy or use a similar tone as the one in the story. Refer to the synopsis (pg. 13) and song lyrics (pg. 27-32) to identify the characters and the main idea of each scene. Assign members of the group a character role, and then act out the scene for the class. Instead of a dialogue limit, you may choose to limit the scenes based on time.

TEST YOUR KNOWLEDGE

OBJECTIVE: To engage in literary analysis, develop research techniques, and develop presentation skills

ACTIVITY: Choose a question that interests you from the ones provided that cover plot, historical context, theme or symbolism (pg. 20-21). Create a presentation that conveys your thoughts and analysis for the question you choose. Conduct outside research to support your ideas, and present some of those topics to the class. A good presentation should be four to five minutes long, and you should also create a visual aid to help the class understand the information you are giving, such as an informational handout or a Power Point presentation. Work independently or with a partner on this project.

West Side Story Mini Quiz

1. When and where did the original production of *West Side Story* debut?
 - a. Broadway, 1956
 - b. London, 1961
 - c. Houston, 1962
 - d. Broadway, 1957
 - e. Seattle, 1955
2. Why was *West Side Story* considered to be controversial?
 - a. It portrayed an inter-racial couple.
 - b. The story was said to glamorize teenage delinquency.
 - c. Teenagers committing murder was shocking back then.
 - d. All the authority figures in the story were in a sense ineffectual.
 - e. It commented directly on social and race issues in America.
3. Who is Stephen Sondheim?
 - a. Lyricist of *West Side Story*
 - b. Composer of *West Side Story*
 - c. Writer of *West Side Story*
 - d. Choreographer of *West Side Story*
 - e. He played Tony in the debut of *West Side Story*.
4. Where and when does *West Side Story* take place?
 - a. Winter, Brooklyn
 - b. Summer, Houston
 - c. Summer, Brooklyn
 - d. Winter, Manhattan
 - e. Summer, Greenwich Village
5. How does Tony feel about going to the dance with Riff?
 - a. He is excited and cannot wait to go.
 - b. He is reluctant to attend the dance.
 - c. He wishes he could go.
 - d. He does not like dances.
 - e. He refuses to go.
6. Bernardo is _____.
 - a. Maria's brother.
 - b. The leader of the Jets.
 - c. The leader of the Sharks.
 - d. Both A and B.
 - e. Both A and C.
7. Why do the Jets dislike the Sharks?
 - a. Bernardo attacked Tony.
 - b. The Sharks vandalized their houses.
 - c. Riff is jealous of Bernardo.
 - d. They feel they are stealing their territory.
 - e. The Sharks tease them.
8. How does Bernardo react to seeing Maria with Tony at the dance?
 - a. He is delighted because he secretly hates Chino.
 - b. He does not see them together.
 - c. He does not do anything.
 - d. He runs out of the dance.
 - e. He yells for Tony to stay away from Maria and drags her away.
9. What are the terms of the War Council?
 - a. Only guns
 - b. Only knives and guns.
 - c. Only fists.
 - d. Any weapon you can find.
 - e. Only knives.
10. Who is Anybody's?
 - a. One of the Shark's girlfriends.
 - b. A girl that wants to become a Jet.
 - c. A neighborhood woman.
 - d. A friend of Riff's.
 - e. The person that kills Bernardo.
11. Who dies in *West Side Story*?
 - a. Riff
 - b. Riff and Bernardo
 - c. Riff, Bernardo, and Tony
 - d. Tony and Maria
 - e. Bernardo

West Side Story Mini Quiz Answer Key

1. D
2. E
3. A
4. C
5. B
6. E
7. D
8. E
9. C
10. B
11. C

SECTION SIX supplemental materials

William Shakespeare's *Romeo and Juliet* Prologue

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whole misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Electronic Resources

West Side Story Official Site

<http://www.westsidestory.com/index.html>

Musicals.Net - West Side Story

<http://musicals.net/cgi-bin/synopsis?sn=81&show=West+Side+Story>

West Side Story - Music Theatre International

http://www.mtishows.com/show_plot.asp?ID=000077

West Side Story - Wikipedia.Org

http://en.wikipedia.org/wiki/West_Side_Story

West Side Story - Guide to Musical Theatre

http://www.nodanw.com/shows_w/west_side_story.htm

Romeo and Juliet - Wikipedia.Org

http://en.wikipedia.org/wiki/Romeo_and_Juliet

Romeo and Juliet Synopsis - Sparknotes.com

<http://www.sparknotes.com/shakespeare/romeojuliet/>

William Shakespeare's *Romeo and Juliet* Character Counterparts

Tony / Romeo

Male Lead. Modern-day Montague. Both characters are portrayed as growing out of youthful pastimes in favor of romantic pursuits. Both die in the end: Tony from an enemy's gunshot; Romeo from poisoning.

Maria / Juliet

Female Lead. Modern-day Capulet. Both are forced into engagements with men they do not desire. Maria's survival at the end of the story (despite her threats to commit suicide with the same gun that killed her lover) departs from Shakespeare's ending wherein Juliet willingly commits suicide with Romeo's dagger.

Chino / Paris

The Embittered Fiancée. Both are engaged to the female lead. Paris dies from a duel with Romeo in Act V. However, Chino survives after having shot Tony to death in the final scene.

Bernardo / Tybalt

Ring-Leader of the Sharks and Capulets, respectively. While Tybalt is Juliet's cousin, Bernardo was written as Maria's brother and protector, creating a closer familial bond. The male lead kills both.

Riff / Mercutio

Friend to Tony/Romeo. Both men are indifferent and dismissive to the male lead's new romance and/or life goals. Both men are killed by their enemy's ring-leader.

Anita / Nurse

Friend and confidante to the female lead. However, Anita is also Bernardo's girlfriend, which adds considerable interpersonal conflict. Both know about the romance between the leading characters, but choose not to subvert it. In fact, Nurse aids Juliet in her secret marriage to Romeo. Anita reluctantly chooses not to reveal Maria and Tony's relationship to Bernardo (her boyfriend), though she angrily denounces it to Maria a few scenes after Bernardo's death.

Doc / Friar Laurence

Confidante/father figure to the male lead. Friar Laurence blesses and officiates Romeo and Juliet's private nuptials. Doc loans a considerable amount of money to Tony so that he may flee New York City with Maria. Keeping with a theme of tragic irony, both characters unwittingly send the male leads to their deaths by relating the tragic "news" that Maria/Juliet has died.

From Wikipedia.org

Romeo and Juliet Synopsis

In the streets of Verona another brawl breaks out between the servants of the feuding noble families of Capulet and Montague. Benvolio, a Montague, tries to stop the fighting, but is himself embroiled when the rash Capulet, Tybalt, arrives on the scene. After citizens outraged by the constant violence beat back the warring factions, Prince Escalus, the ruler of Verona, attempts to prevent any further conflicts between the families by decreeing death for any individual who disturbs the peace in the future.

Romeo, the son of Montague, runs into his cousin Benvolio, who had earlier seen Romeo moping in a grove of sycamores. After some prodding by Benvolio, Romeo confides that he is in love with Rosaline, a woman who does not return his affections. Benvolio counsels him to forget this woman and find another, more beautiful one, but Romeo remains despondent.

Meanwhile, Paris, a kinsman of the Prince, seeks Juliet's hand in marriage. Her father Capulet, though happy at the match, asks Paris to wait two years, since Juliet is not yet even fourteen. Capulet dispatches a servant with a list of people to invite to a masquerade and feast he traditionally holds. He invites Paris to the feast, hoping that Paris will begin to win Juliet's heart.

Romeo and Benvolio, still discussing Rosaline, encounter the Capulet servant bearing the list of invitations. Benvolio suggests that they attend, since that will allow Romeo to compare his beloved to other beautiful women of Verona. Romeo agrees to go with Benvolio to the feast, but only because Rosaline, whose name he reads on the list, will be there.

In Capulet's household, young Juliet talks with her mother, Lady Capulet, and her nurse about the possibility of marrying Paris. Juliet has not yet considered marriage, but agrees to look at Paris during the feast to see if she thinks she could fall in love with him.

The feast begins. A melancholy Romeo follows Benvolio and their witty friend Mercutio to Capulet's house. Once inside, Romeo sees Juliet from a distance and instantly falls in love with her; he forgets about Rosaline completely. As Romeo watches Juliet, entranced, a young Capulet, Tybalt, recognizes him, and is enraged that a Montague would sneak into a Capulet feast. He prepares to attack, but Capulet holds him back. Soon, Romeo speaks to Juliet, and the two experience a profound attraction. They kiss, not even knowing each other's names. When he finds out from Juliet's nurse that she is the daughter of Capulet—his family's enemy—he becomes distraught. When Juliet learns that the young man she has just kissed is the son of Montague, she grows equally upset.

As Mercutio and Benvolio leave the Capulet estate, Romeo leaps over the orchard wall into the garden, unable to leave Juliet behind. From his hiding place, he sees Juliet in a window above the orchard and hears her speak his name. He calls out to her, and they exchange vows of love.

Romeo hurries to see his friend and confessor Friar Lawrence, who, though shocked at the sudden turn of Romeo's heart, agrees to marry the young lovers in secret since he sees in their love the possibility of ending the age-old feud between Capulet and Montague. The following day, Romeo and Juliet meet at Friar Lawrence's cell and are married. The Nurse, who is privy

to the secret, procures a ladder, which Romeo will use to climb into Juliet's window for their wedding night.

The next day, Benvolio and Mercutio encounter Tybalt—Juliet's cousin-who, still enraged that Romeo attended Capulet's feast, has challenged Romeo to a duel. Romeo appears. Now Tybalt's kinsman by marriage, Romeo begs the Capulet to hold off the duel until he understands why Romeo does not want to fight. Disgusted with this plea for peace, Mercutio says that he will fight Tybalt himself. The two begin to duel. Romeo tries to stop them by leaping between the combatants. Tybalt stabs Mercutio under Romeo's arm, and Mercutio dies. Romeo, in a rage, kills Tybalt. Romeo flees from the scene. Soon after, the Prince declares him forever banished from Verona for his crime. Friar Lawrence arranges for Romeo to spend his wedding night with Juliet before he has to leave for Mantua the following morning.

In her room, Juliet awaits the arrival of her new husband. The Nurse enters, and, after some confusion, tells Juliet that Romeo has killed Tybalt. Distraught, Juliet suddenly finds herself married to a man who has killed her kinsman. But she resettles herself, and realizes that her duty belongs with her love: to Romeo. The Prince announces Romeo's banishment for Tybalt's murder. Romeo, in hiding at the Friar's cell, becomes hysterical at the news of his sentence and tries to kill himself, but the Friar promises to make Romeo's marriage to Juliet public and gain the Prince's pardon. Romeo and Juliet celebrate their wedding night before he leaves at dawn for Mantua.

That morning, Juliet discovers that her father has arranged for her to marry Paris on Thursday. The Capulets, unaware that Juliet is grieving for Romeo's exile rather than Tybalt's death, believe the wedding will distract her from mourning. Distressed at the prospect of a false marriage and isolated from her family, Juliet seeks advice from Friar Laurence, who offers her a sleeping potion to make her appear dead for 42 hours. During this time, the Friar will send a message to Romeo in Mantua so that Romeo can return to Verona in time for Juliet to awake.

Juliet returns home and agrees to marry Paris. In a moment of euphoria, Capulet brings the wedding forward from Thursday to Wednesday, thereby forcing Juliet to take the potion that night and reducing the time for the message to reach Romeo. Because an outbreak of the plague prevents the Friar's messenger from leaving Verona, Romeo now receives news of Juliet's death instead. Desperate, Romeo buys poison from an apothecary and returns to Verona. Once there, he finds Paris, who is scattering flowers on Juliet's grave. They fight, and Romeo kills him. He enters the tomb, sees Juliet's inanimate body, drinks the poison, and dies by her side. Just then, Friar Lawrence enters and realizes that Romeo has killed Paris and himself. At the same time, Juliet awakes. Friar Lawrence hears the coming of the watch. When Juliet refuses to leave, he flees alone. Juliet sees her beloved Romeo and realizes he has killed himself with poison. She kisses his poisoned lips, and when that does not kill her, buries his dagger in her chest, falling dead upon his body.

The watch arrives, followed closely by the Prince, the Capulets, and Montague. Montague declares that Lady Montague has died of grief over Romeo's exile. Seeing their children's bodies, Capulet and Montague agree to end their long-standing feud and to raise gold statues of their children side-by-side in a newly peaceful Verona.

From Cliffnotes.com and Sparknotes.com

Jet Song

RIFF: (Spoken) Against the Sharks we need every man we got.

ACTION: (Spoken) Tony don't belong any more.

RIFF: Cut it, Action boy. I and Tony started the Jets.

ACTION: Well, he acts like he don't wanna belong.

BABY JOHN: Who wouldn't wanna belong to the Jets!

ACTION: Tony ain't been with us for over a month.

SNOWBOY: What about the day we clobbered the Emeralds?

A-RAB: Which we couldn't have done without Tony.

BABY JOHN: He saved my ever-lovin' neck!

RIFF: Right! He's always come through for us and he will now.

[sings]
When you're a Jet,
You're a Jet all the way
From your first cigarette
To your last dyin' day.

When you're a Jet,
If the spit hits the fan,
You got brothers around,
You're a family man!

You're never alone,
You're never disconnected!
You're home with your own:
When company's expected,
You're well protected!

Then you are set
With a capital J,
Which you'll never forget
Till they cart you away.
When you're a Jet,
You stay a Jet!

[spoken]
I know Tony like I know me. I guarantee
you can count him in.

ACTION: In, out, let's get crackin'.

A-RAB: Where you gonna find Bernardo?

RIFF: At the dance tonight at the gym.

BIG DEAL: But the gym's neutral territory.

RIFF: [innocently]
I'm gonna make nice there! I'm only
gonna challenge him.

A-RAB: Great, Daddy-O!

RIFF: So everybody dress up sweet and sharp.

ALL [sing]
Oh, when the Jets fall in at the corn-
ball dance,
We'll be the sweetest dressin' gang in
pants!
And when the chicks dig us in our Jet
black ties,
They're gonna flip, gonna flop, gonna
drop like flies!

RIFF: [Spoken] Hey. Cool. Easy. Sweet.
Meet Tony and me at ten. And walk
tall!

A-RAB: We always walk tall!

BABY JOHN: We're Jets!

ACTION: The greatest!

ACTION and BABY JOHN [sing]
When you're a Jet,
You're the top cat in town,
You're the gold medal kid
With the heavyweight crown!

A-RAB, ACTION, BIG DEAL
When you're a Jet,
You're the swingin'est thing:
Little boy, you're a man;
Little man, you're a king!

ALL
The Jets are in gear,
Our cylinders are clickin'!
The Sharks'll steer clear
'Cause ev'ry Puerto Rican's a lousy
chicken!

Here come the Jets

Like a bat out of hell.
Someone gets in our way,
Someone don't feel so well!

Here come the Jets:
Little world, step aside!
Better go underground,
Better run, better hide!

We're drawin' the line,
So keep your noses hidden!
We're hangin' a sign,
Says "Visitors forbidden"
And we ain't kiddin'!

Here come the Jets,
Yeah! And we're gonna beat
Ev'ry last buggin' gang
On the whole buggin' street!
On the whole!
Ever!
Mother!
Lovin'!
Street!
Yeah!

Tonight

RIFF

The Jets are gonna have their day
Tonight.

BERNARDO

The Sharks are gonna have their way
Tonight.

RIFF

The Puerto Ricans grumble: "Fair fight."
But if they start a rumble,
We'll rumble 'em right.

BERNARDO

We're gonna hand 'em a surprise
Tonight.

RIFF AND JETS

We're gonna cut 'em down to size
Tonight.

BERNARDO AND SHARKS

We said, "O.K., no rumpus,
No tricks."
But just in case they jump us,
We're ready to mix
Tonight.

ALL

We're gonna rock it tonight,
We're gonna jazz it up and have us a
ball!
They're gonna get it tonight;
The more they turn it on the harder
they'll fall!

RIFF AND JETS

Well, they began it!

BERNARDO AND SHARKS

Well, they began it!

ALL

And we're the ones to stop 'em once
and for all,
Tonight!

ANITA

Anita's gonna get her kicks
Tonight.
We'll have our private little mix
Tonight.
He'll walk in hot and tired,
So what?
Don't matter if he's tired,
As long as he's hot
Tonight!

TONY

Tonight, tonight,
Won't be just any night,
Tonight there will be no morning star.
Tonight, tonight, I'll see my love
tonight.
And for us, stars will stop where they
are.
Today
The minutes seem like hours,
The hours go so slowly,
And still the sky is light . . .
Oh moon, grow bright,
And make this endless day endless
night!

RIFF

I'm counting on you to be there
Tonight.
When Diesel wins it fair and square
Tonight.
That Puerto Rican punk'll
Go down.
And when he's hollered "Uncle"
We'll tear up the town!

(RIFF, TONY, and MARIA sing simultane-
ously)

RIFF

So I can count on you, boy?

TONY

All right.

RIFF

We're gonna have us a ball.

TONY

All right.

RIFF

Womb to tomb!

TONY

Sperm to worm!

RIFF

I'll see you there about eight.

TONY

Tonight . . .

MARIA

Tonight, tonight
Won't be just any night,
Tonight there will be no morning star,

(JETS, SHARKS, MARIA, TONY, and ANITA
sing simultaneously)

SHARKS

We're gonna rock it tonight!
They're gonna get it tonight,
They began it,
They began it,
They began it.
We'll stop 'em once and for all.
The Sharks are gonna have their way,
The Sharks are gonna have their day,
We're gonna rock it tonight.
Tonight!

JETS

We're gonna jazz it tonight!
Tonight!
They began it,
And we're the ones to stop 'em once
and for all!
The Jets are gonna have their way,
The Jets are gonna have their day.
We're gonna rock it tonight.
Tonight!

ANITA

Tonight, tonight,
Late tonight,
We're gonna mix it tonight.
Anita's gonna have her day,
Anita's gonna have her day,
Bernardo's gonna have his way
Tonight, tonight,
Tonight, this very night,
We're gonna rock it tonight!

MARIA

Tonight, tonight,
I'll see my love tonight.
And for us, stars will stop where they
are.

MARIA AND TONY

Today the minutes seem like hours.
The hours go so slowly,
And still the sky is light.
Oh moon, grow bright,
And make this endless day endless
night,

ALL

Tonight!

Something's Coming

TONY
Could be!
Who knows?
There's something due any day;
I will know right away,
Soon as it shows.
It may come cannonballing down through the sky,
Gleam in its eye,
Bright as a rose!

Who knows?
It's only just out of reach,
Down the block, on a beach,
Under a tree.
I got a feeling there's a miracle due,
Gonna come true,
Coming to me!

Could it be? Yes, it could.
Something's coming, something good,
If I can wait!
Something's coming, I don't know what it is,
But it is
Gonna be great!

With a click, with a shock,
Phone'll jingle, door'll knock,
Open the latch!
Something's coming, don't know when, but it's soon;
Catch the moon,
One-handed catch!

Around the corner,
Or whistling down the river,
Come on, deliver
To me!
Will it be? Yes, it will.
Maybe just by holding still,
It'll be there!

Come on, something, come on in, don't be shy,
Meet a guy,
Pull up a chair!
The air is humming,
And something great is coming!
Who knows?
It's only just out of reach,
Down the block, on a beach,
Maybe tonight...

Somewhere

TONY
There's a place for us,
Somewhere a place for us.
Peace and quiet and open air
Wait for us
Somewhere.

There's a time for us,
Some day a time for us,
Time together with time spare,
Time to learn, time to care,
Some day!

Somewhere.
We'll find a new way of living,
We'll find a way of forgiving
Somewhere . . .

There's a place for us,
A time and place for us.
Hold my hand and we're halfway there.
Hold my hand and I'll take you there
Somehow,
Some day,
Somewhere!

Gee, Officer Krupke

ACTION

Dear kindly Sergeant Krupke,
You gotta understand,
It's just our bringin' up-ke
That gets us out of hand.
Our mothers all are junkies,
Our fathers all are drunks.
Golly Moses, natchery we're punks!

ACTION AND JETS

Gee, Officer Krupke, we're very upset;
We never had the love that ev'ry child
oughta get.
We ain't no delinquents,
We're misunderstood.
Deep down inside us there is good!

ACTION

There is good!

ALL

There is good, there is good,
There is untapped good!
Like inside, the worst of us is good!

SNOWBOY: (Spoken) That's a touchin'
good story.

ACTION: (Spoken) Lemme tell it to the
world!

SNOWBOY: Just tell it to the judge.

ACTION

Dear kindly Judge, your Honor,
My parents treat me rough.
With all their marijuana,
They won't give me a puff.
They didn't wanna have me,
But somehow I was had.
Leapin' lizards! That's why I'm so bad!

DIESEL: (As Judge) Right!

Officer Krupke, you're really a square;
This boy don't need a judge, he needs
an analyst's care!
It's just his neurosis that oughta be
curbed.
He's psychologic'ly disturbed!

ACTION

I'm disturbed!

JETS

We're disturbed, we're disturbed,
We're the most disturbed,
Like we're psychologic'ly disturbed.

DIESEL: (Spoken, as Judge) In the opin-
ion on this court, this child is depraved
on account he ain't had a normal home.

ACTION: (Spoken) Hey, I'm depraved on
account I'm deprived.

DIESEL: So take him to a headshrinker.

ACTION (Sings)

My father is a bastard,
My ma's an S.O.B.
My grandpa's always plastered,
My grandma pushes tea.
My sister wears a mustache,
My brother wears a dress.
Goodness gracious, that's why I'm a
mess!

A-RAB: (As Psychiatrist) Yes!
Officer Krupke, you're really a slob.
This boy don't need a doctor, just a
good honest job.
Society's played him a terrible trick,
And sociologic'ly he's sick!

ACTION

I am sick!

ALL

We are sick, we are sick,
We are sick, sick, sick,
Like we're sociologically sick!

A-RAB: In my opinion, this child don't
need to have his head shrunk at all.
Juvenile delinquency is purely a social
disease!

ACTION: Hey, I got a social disease!

A-RAB: So take him to a social worker!

ACTION

Dear kindly social worker,
They say go earn a buck.
Like be a soda jerker,
Which means like be a schumck.
It's not I'm anti-social,
I'm only anti-work.
Gloryosky! That's why I'm a jerk!

BABY JOHN: (As Female Social Worker)
Eek!

Officer Krupke, you've done it again.
This boy don't need a job, he needs a
year in the pen.
It ain't just a question of misunder-
stood;
Deep down inside him, he's no good!

ACTION

I'm no good!

ALL

We're no good, we're no good!
We're no earthly good,
Like the best of us is no damn good!

DIESEL (As Judge)

The trouble is he's crazy.

A-RAB (As Psychiatrist)

The trouble is he drinks.

BABY JOHN (As Female Social Worker)
The trouble is he's lazy.

DIESEL

The trouble is he stinks.

A-RAB

The trouble is he's growing.

BABY JOHN

The trouble is he's grown.

ALL

Krupke, we got troubles of our own!

Gee, Officer Krupke,
We're down on our knees,
'Cause no one wants a fellow with a
social disease.
Gee, Officer Krupke,
What are we to do?
Gee, Officer Krupke,
Krup you!

America (stage version)

ROSALIA

Puerto Rico,
You lovely island . . .
Island of tropical breezes.
Always the pineapples growing,
Always the coffee blossoms blowing . . .

ANITA

Puerto Rico . . .
You ugly island . . .
Island of tropic diseases.
Always the hurricanes blowing,
Always the population growing . . .
And the money owing,
And the babies crying,
And the bullets flying.
I like the island Manhattan.
Smoke on your pipe and put that in!

OTHERS

I like to be in America!
O.K. by me in America!
Ev'rything free in America
For a small fee in America!

ROSALIA

I like the city of San Juan.

ANITA

I know a boat you can get on.

ROSALIA

Hundreds of flowers in full bloom.

ANITA

Hundreds of people in each room!

ALL

Automobile in America,
Chromium steel in America,
Wire-spoke wheel in America,
Very big deal in America!

ROSALIA

I'll drive a Buick through San Juan.

ANITA

If there's a road you can drive on.

ROSALIA

I'll give my cousins a free ride.

ANITA

How you get all of them inside?

ALL

Immigrant goes to America,
Many hellos in America;
Nobody knows in America
Puerto Rico's in America!

ROSALIA

I'll bring a T.V. to San Juan.

ANITA

If there a current to turn on!

ROSALIA

I'll give them new washing machine.

ANITA

What have they got there to keep clean?

ALL

I like the shores of America!
Comfort is yours in America!
Knobs on the doors in America,
Wall-to-wall floors in America!

ROSALIA

When I will go back to San Juan.

ANITA

When you will shut up and get gone?

ROSALIA

Everyone there will give big cheer!

ANITA

Everyone there will have moved here!

America (movie version)

ANITA

Puerto Rico,
My heart's devotion--
Let it sink back in the ocean.
Always the hurricanes blowing,
Always the population growing,
And the money owing.
And the sunlight streaming,
And the natives steaming.
I like the island Manhattan,
Smoke on your pipe and put that in.

GIRLS (chorus)

I like to be in America,
Okay by me in America,
Everything free in America -

BERNARDO

For a small fee in America.

ANITA

Buying on credit is so nice.

BERNARDO

One look at us and they charge twice.

ROSALIA

I'll have my own washing machine.

JUANO

What will you have, though, to keep clean?

ANITA

Skyscrapers bloom in America.

ANOTHER GIRL

Cadillacs zoom in America.

ANOTHER GIRL

Industry boom in America.

BOYS

Twelve in a room in America.

ANITA

Lots of new housing with more space.

BERNARDO

Lots of doors slamming in our face.

ANITA

I'll get a terrace apartment.

BERNARDO

Better get rid of your accent.

ANITA AND THREE GIRLS

Life can be bright in America.

BERNARDO

If you can fight in America.

ALL GIRLS

Life is all right in America.

ALL BOYS

If you're all white in America.

(an interlude of WHISTLING and DANCING)

ANITA AND CONSUELO

Here you are free and you have pride.

BERNARDO

Long as you stay on your own side.

ANITA

Free to be anything you choose.

ALL BOYS

Free to wait tables and shine shoes.

BERNARDO

Everywhere grime in America,
Organized crime in America,
Terrible time in America.

ANITA

You forget I'm in America.

(An interlude of MORE DANCING)

BERNARDO

I think I go back to San Juan

ANITA

I know a boat you can get on.

BERNARDO

Everyone there will give big cheer.

ANITA

Everyone there will have moved here.